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THE DIAL

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HELEN HUNT JACKSON.

The personality of Helen Hunt Jackson so permeated her writings that her death is felt as that of an associate or friend. Her life-blood coursed through the lines of her prose and verse as though they had been veins. They throbbed and beat with the warm impetuous emotions which pulsed in her own breast. Whatever she did or said was charged with the magnetic force of an affluent and impassioned nature. Her genius was a secondary power. Her femininity surpassed it in overmastering charm. Had her purely intellectual qualities, strong and brilliant though they were, been encased in a man's brain and shaped and toned by masculine moods and feelings, they would never have secured the distinction they gave her. It was her sweet and gracious womanhood, her capacity for love and friendship, her deep sympathy and her immense tenderness, which made her a captivating figure everywhere. She was in literature what she was in society: a potent personage, with a faculty for expression equal to the intensity of her emotion. Perception and execution were one with her. She thought and moved and spoke by a single spontaneous impulse, with a poet's and a woman's self-forgetfulness and

abandon. Why go farther to find the secret of her fascination?

Helen Hunt—as it will always seem most natural to call her—was born in Amherst, Mass., October 18, 1831. Her father was the late Prof. Nathan W. Fiske of Amherst College, a man distinguished as a scholar and an author. From childhood the girl was noted for her ardent and somewhat adventurous tendencies. Her education was gained chiefly at the Ipswich (Mass.) Female Seminary and the private school of the Rev. J. S. C. Abbott in New York. At the age of twenty-four she was married to Captain Edward B. Hunt, U.S.A., a brother of Governor Washington Hunt of New York. Two children were the fruit of this union, one of whom died in infancy. During the war Captain Hunt was promoted to the rank of Major, but his career was suddenly cut short, at Fortress Monroe in 1863, by the explosion of a submarine battery of his own invention. Mrs. Hunt had left to her still a lovely and promising boy, on whom she centred all her widowed affection; but in 1864 he too was taken, after a short illness, and the bereaved wife and mother bent before the blow broken-hearted. It was months before she recovered; but then she stood up again, strong, cheerful, and self-possessed as in her happiest days. A grand epoch in her life had closed. It had brought the richest and dearest experiences that enter into the life of a woman. She had drained the last drop of joy and blessing from them, and now turned with a brave face to meet what fate had yet in store for her.

Five years passed with little outward vicissitude, and then, at the age of thirty-eight, she began a new life in the sphere of literature. Her first utterances were in poetical phrase, the form often chosen by those essaying untried powers of speech. The "Nation" and "Independent" offered the desired facilities for testing her earliest efforts, and then she ventured to seek the publicity of the "Atlantic Monthly," where her poem entitled "Coronation" appeared in February 1869, and her prose sketch of "A German Landlady" in October 1870. In this latter year her collected poems were published in a little booklet bearing the simple title, "Verses, by H. H." Fields, Osgood & Co. put their imprint on the volume, but would risk no loss in the publication, and the author bore the entire expense. Her courage was vindicated, for thenceforth the writings of Helen Hunt were in demand by publishers and greedily read by the multitude.

Her pen was now actively employed, and the "Verses" were followed by "Bits of

Travel" in 1872, by "Bits of Talk About Home Matters" in 1873, "Bits of Talk for Young Folks" in 1876, "Bits of Travel at Home" in 1878, and the poetical version of "The Story of Boone" in 1879. These were the acknowledged productions of her fertile brain; but meantime two novels in the "No Name Series" published by Roberts Brothers—"Mercy Philbrick's Choice" (1876) and "Hetty's Strange History" (1877)—exhibited unmistakably the idiosyncracies of her genius. Two other volumes, containing a series of stories originally printed in "Scribner's Monthly," had appeared within this term of years (they were dated 1873 and 1878 respectively), hiding their parentage under the pseudonym of "Saxe Holm." The astute critic instantly pronounced them the work of Helen Hunt. They bore in every feature the strongest likeness to her previous essays in fiction, and they resembled the writings of no other known author. The mystery enveloping their origin has not yet been dissolved. Even the friends of Helen Hunt have allowed their penetration to be foiled by her persistent refusal to be identified with "Saxe Holm." So Scott denied the authorship of the Waverley novels. It was the only way of repelling impertinent curiosity, and was equivalent to saying merely "That is my business." But Scott did write the Waverley novels, and until it be proved that another may claim the "Saxe Holm" stories they must be ascribed to Helen Hunt. She could afford to renounce the honor accruing from them, for she had derived abundant renown from the voluminous writings bearing her name. But what woman—it was surely a woman—solicitous for fame as all children of genius are, would forego the distinction due the author of the "Saxe Holm" stories, if she had not already a surfeit of homage from other sources?

For the sake of the beneficial effects of the climate, Mrs. Hunt established her residence in Colorado in 1875, and soon after became the wife of William S. Jackson, a prosperous banker at Colorado Springs. Her removal to the far West opened her vision to a world of fresh and enticing themes, among which the foremost in asserting its importance was the treatment which the nation has meted to its helpless wards, the aborigines now confined to trans-Mississippi reservations. Her sympathies were touched and her imagination fired by the lonely yet lordly figure of the dethroned Indian. She invested it with all the romance tinting her character, and in a historical work styled "A Century of Dishonor," published in 1881, and in the story of "Ramona," published in 1884, she made a twofold appeal for justice to the red man who has been displaced and degraded by his Saxon brother. She wrought with all her might in the produc-

tion of these books. The cause was sacred for which she labored, and she hoped, as never by any other of her works, for the effects at which they aimed. But the very enthusiasm of the writer neutralized her efforts. A judicial matter-of-fact mind is needed to deal fairly and effectively with the subject of our relations with the Indians. Helen Hunt's exuberant fancy and passionate feeling were of splendid service in the realms of poesy and fiction, but proved the worst hindrances when she tried to work in the domain of fact.

The news of the fatal illness of Mrs. Jackson was a painful surprise to the public, and preceded the announcement of her death by a very few days. Her decline began more than a year ago, when tripping on the upper step of a flight of stairs she fell and sustained a compound fracture of the leg. One untoward illness followed another, until nerve-exhaustion supervened, and she passed away August 12. Her friends will be comforted to know that she departed willingly, in the hope of a joyous immortality. "I feel that my work is done," she wrote in a private letter dated July 27, "and I am heartily, honestly and cheerfully ready to go. In fact, I am glad to go." She had not completed her fifty-fourth year. There was a long period yet to be measured ere she would reach the full term allotted to man on earth, and in it much good work might have been expected from her ripened powers. But who shall repine when she was content, or gainsay her word that her mission was ended, her life fulfilled.

SARA A. HUBBARD.

McMASTER'S HISTORY.*

The second volume of Mr. McMaster's "History of the People of the United States" confirms the impressions of the work which were expressed in a notice of the first volume in *THE DIAL* for April 1883 (Vol. III., p. 270). The new volume covers the period from 1790 to 1802. It treats the customs of the people as well as political events during the administrations of Washington and Adams, and the first year of Mr. Jefferson's. Its style, like that of its predecessor, is sprightly and entertaining; and its pages, abounding in lively incidents and telling anecdotes, are easy reading. The writer does not trouble himself with the philosophy of history and broad generalizations; but is content to state what he regards as facts, and leaves the reader to construct his own philosophy and make his own estimate of political characters and events.

Mr. McMaster's method, in theory, is to discard the old stock histories of the period,

* A History of the People of the United States from the Revolution to the Civil War. By John Bach McMaster. In five volumes. Vol. II. New York: D. Appleton & Co.

which are made up largely of what has passed down from one writer to another, and, when analyzed, are found to be padded with antiquated fable, fiction, and political partizanship. His purpose is to draw his materials from original sources—from public documents, the pamphlets and newspapers of the day, diaries, letters, travellers' accounts, and even from almanacs and play-bills. To this end he has frequented garrets and studied the ephemera preserved in the great Eastern libraries and in the pigeon-holes of persistent collectors of historical odds and ends. Out of this method and this wide sweep of research, which cannot be too highly commended in a historian, has come, in consequence of the haste with which the volume has been written, its most noticeable fault. He has inserted much of his material in a crude and undigested form which at times suggests the suspicion that he has given out to the printer, as copy, his note-books instead of the sheets he intended for his history. So much detail, and such prolixity in stating the pro and con of some old controversy in the abusive language of the contestants, become tedious, and detract from the literary merit of the work. It is evident, from portions of the text which have been elaborated with care, that the fault here indicated is not characteristic of the writer's best and ideal style. He has evidently been under the whip and spur of his publishers and printers, and when weary has been writing against time. Having worked so faithfully in collecting his materials, and in writing so bulky a volume, he should, for his own reputation and the permanent success of the work, have taken another year—Horace recommended nine years—for recasting and revising the text, verifying his statements, and playing with his manuscript; for *play*, said Dr. Bushnell, is the highest development of mental as well as physical action. "We work," he said, "in order that we may play." "No," said a friend of one of the most successful American writers who had submitted to this friend, for his critical judgment, a manuscript just completed, "No, this is not in your best style; it shows little else than the work you have put into it, and you are capable of something better. You are tired; lay it aside; go away on a vacation, and let your publishers wait. When you are rested, come back, take it up and *play* with it, and when you are ready, go to press." No author likes such advice as this, and the instance mentioned was not an exception to the general rule; but the advice was taken in a friendly spirit, and followed. The result was a classic in American literature instead of a passable and toilsome production. Mr. McMaster and his publishers will find, before the completion of the five volumes, that more time must be taken in their production; and that a

work containing so many lapses and inaccuracies as the volume before us, cannot, in its present form, take rank as a standard history of the United States. Its attractive style and many excellences will not save it. It must be scholarly and accurate in its literary and historical details. The lapses are the more annoying because they are so unnecessary. If committed by the author, they ought to have been corrected by the proof-reader. How such Latin as "*O tempora!*" (p. 376) could get into type in a well-regulated printing-house is a mystery. "*O mora!*" ought to have kept it company. The name of the printer of this volume does not appear. The University Press and the Riverside Press of Cambridge, the Chiswick of London, and the Clarendon of Oxford, put their names in the books they print, and they employ scholarly proof-readers who protect authors against such casualties.

On the first page is the statement that James Oglethorpe "is mentioned by Samuel Rogers in the most readable of all diaries." Samuel Rogers wrote no diary, or, at least, none has ever been printed. The mention of Oglethorpe is in the "Recollections of the Table Talk of Samuel Rogers," written by Alex. Dyce (p. 10). The substance of the incident mentioned by Rogers is, that when a boy he met Oglethorpe at the sale of Dr. Johnson's books. The Georgia pioneer was then a very old man, and the flesh on his face looked like parchment. He talked with the youngsters about the changes which had taken place in London, and said that he had shot snipes in Conduit street. If the authority of so commonplace an allusion is worth giving at all, it is worth giving correctly. Mr. McMaster's estimate of the book, although not a diary, is also questionable. The "Edinburgh Review" says of it: "To demonstrate all the demerits of this book would be to re-write half of it at least." C. R. Leslie, in his "Autobiographical Recollections," says of it: "Every anecdote that I have heard Rogers relate is more or less spoiled by the editor." It would be unjust to Mr. McMaster to infer that he had a liking for "spoiled anecdotes"; as he is probably not acquainted with the book. Lord Macaulay, whose style Mr. McMaster adopts, and some of whose felicities of composition he reproduces, was careful not to characterize a book with which he was not acquainted. If our author had taken time to revise his manuscript, he would have struck out the allusion to Rogers; and he could, if he had wished to fill the gap, have said that Thomson, in his "Winter" (359-388), gave thirty lines in eulogy to the character of Oglethorpe, which is quite as much to the veteran's credit as the remark that "Pope gave him a couplet" and "Walpole called him a bully."

On page twenty-first is a brief statement (which ought to have been fuller) of the development, during the last two decades of the century, of anti-slavery sentiment in all parts of the country, and of the formation of anti-slavery societies in the South. During this period "One State became free," says Mr. McMaster, and in a note informs us that this one State was New Hampshire. Mr. McMaster in this instance writes at random, and has not taken time to look up the subject. The United States census of 1790 would have informed him that there were then slaves in New Hampshire and in every other State in the Union, *except Massachusetts*, where, in consequence of a decision of its Supreme Court, in 1783, it was then as well understood that there was no slavery in the State as it is to-day. The decision was based on the first article of the Declaration of Rights in the Massachusetts Constitution of 1780, which says: "All men are born free and equal." On this point Chief-Justice Shaw (18 Pickering, 209) said: "How, or by what act particularly, slavery was abolished in Massachusetts, whether by the adoption of the opinion in *Somerset's case* . . . or by the Declaration of Independence, or by the Constitution of 1780, it is now not very easy to determine; it is rather a matter of curiosity than utility, it being agreed on all hands that, if not abolished before, it was by the Declaration of Rights [of 1780]." In the census of 1800, eight slaves were reported in New Hampshire, none in Massachusetts, none in Vermont, 951 in Connecticut, 380 in Rhode Island, 20,613 in New York, and a greater or less number in every other State in the Union.

New Hampshire, in 1784, adopted a Constitution in which was this declaration: "All men are created equally free and independent." But it did not have the same construction by the courts as in Massachusetts. It was construed to mean that all persons born after 1784 were equally free and independent. In other words, it brought about gradual emancipation.

In 1795 Judge Tucker of Virginia wrote to Dr. Belknap, the historian of New Hampshire, to inquire how it came about "that slavery has been wholly exterminated in the Massachusetts." He ought to have inquired about New Hampshire, if that had been the one State which had become free. Dr. Belknap replied at length, and gave much valuable information as to slavery in New England. The correspondence is printed in vol. iv. Massachusetts Historical Society's Collections, p. 191, and Mr. McMaster will find it profitable reading.

The name of the eminent French scholar and writer on jurisprudence and philology—who came to this country as aid to Baron Steu-

ben, in 1777, settled in Philadelphia, and had much influence in its literary, scientific and political circles,—is given many times as "Peter St. Duponceau." The Philadelphia antiquaries will read the name of "Saint Duponceau" with a smile. M. Du Ponceau was a good man, and a very accomplished gentleman; but he was no Saint. His name was "Peter Stephen Du Ponceau."

Concerning Washington's election to the presidency for the second time, Mr. McMaster says: "Everybody knew that when the first Wednesday in December [1792] came, each of the 132 electors would write down on his ballot the name of George Washington. There unanimity would of necessity stop, for the Constitution forbids that both President and Vice-President shall be citizens of the same State." Macaulay's mode of treating such a statement was like this: "Every schoolboy knows that the Constitution (which is studied in the American free schools) forbids nothing of the kind; and if a bright boy be called up, he would quote Article II., Section 1, as follows: 'The electors shall meet in their respective States and vote by ballot for *two persons* [changed in Article XII. of the Amendments to *President and Vice-President*], of whom one at least shall not be an inhabitant of the same State with themselves.'" This provision would prevent the Virginia electors from voting for Washington and Jefferson; but it would not prevent every other State from voting for them, in which case they would have been elected. Kentucky at that same election actually cast its four votes for Washington and Jefferson, which were received and counted without challenge.

In a biographical notice of William Duane, editor of the Philadelphia "Aurora" (the organ of Jefferson, and the foul calumniator of Washington while Jefferson was in Washington's Cabinet), Mr. McMaster (p. 440) says that, in London, Duane was a "parliamentary reporter, and then editor of the 'General Advertiser,' a newspaper which still exists, and is now known all over the English-speaking world as the 'London Times.'" With regard to this sort of information, Macaulay was wont to say: "A more absurd statement was never penned." There was, at the time, no such newspaper as the "General Advertiser" in existence. The "London Times" started in 1785 under the title of "Daily Universal Register"; and January 1, 1788, made its first appearance as the "Times." There was then a "Daily Advertiser," and also a "Morning Advertiser," which is still published. There had been a "Public Advertiser," made famous by its publication of the Junius Letters; but none of these Advertisers were connected with, or merged in, "The Times." Mr. McMaster took his errors, without giving his authority, from

an anonymous pamphlet issued in Philadelphia in 1868, entitled "Memoir of William J. Duane," who was the son of the editor of "The Aurora." The encyclopædias would have saved Mr. McMaster from his error with regard to the "London Times" if he had not been too hurried to consult them.

"Under our form of government," he says (p. 450), "there is not, most happily and wisely, any place for so worthless a piece of political machinery as a Cabinet; the President has no constitutional advisers, no men whose advice he is, under any circumstances, required to ask and take, save the senators of the United States." This morsel of political sagacity we shall probably not see in the next and revised edition, and it can well be spared. If the President has no constitutional advisers except senators, our form of government ought to be so amended as to provide them. What is the meaning of this passage in Article II., Section 2, of the Constitution? "He (the President) may require the opinion in writing of the principal officer in each of the executive departments, upon any subject relating to the duties of their respective offices." The principal officers in each of the executive departments constitute the Cabinet. They are to give him advice when he asks for it, and he may take as much or little of it as he chooses. They are simply his constitutional advisers, and not his dictators. This sneer at a wise and most useful feature in our national administrative system, which has existed and escaped criticism from the first administration of Washington to our day—by calling it "a worthless piece of political machinery"—is in bad taste, and indicates haste in writing. The functions and powers of the American Cabinet are indeed petty and mean compared with those of the English Cabinet, which, with Parliament, is the government; but the functions of the American Cabinet are not "worthless" in our system, where the President, with Congress, is the government. Mr. McMaster will find the frequent reading of the Constitution of the United States an entertaining and healthful exercise.

An opportunity, which he has missed, presented itself to Mr. McMaster in treating the subject of "the midnight judges," to correct the conventional errors which nearly all historians have fallen into by copying from one another. His method of discarding the stock histories and going for his facts to original and contemporaneous documents, would have led him directly to the truth, if it had been applied in this instance; but alas, he has stumbled like his predecessors by taking the shorter road and copying what he found ready to his hand.

The Presidential election of 1800 resulted in the overthrow of the Federal party and the

advent of Thomas Jefferson and the Republicans to power, with majorities in both houses of Congress. One of the last measures of John Adams's administration was the act of February 13, 1801, reorganizing the judiciary, creating sixteen new circuit judges, and filling these positions, except in one instance, with Federalists. The last of the nominations were confirmed by the Senate near midnight of March 3; and hence they were called by the Republicans "the midnight judges." Jefferson and his party were greatly incensed by this action; and one of the early measures carried through by the new administration was the repeal of the judiciary act of Feb. 13. As a consequence, sixteen judges were turned out of office, who had supposed that they were secure in life positions under the clause of the Constitution which provides that "The judges, both of the Supreme and inferior courts, shall hold their offices during good behavior."

The protracted discussion attending the passage and repeal of the judiciary act is one of the most memorable debates which took place during the early years of our government, as it covered the meaning and construction of the Constitution. It was the first senatorial debate which was fully reported, and it may be read in the "Annals of Congress" for 1801-2. The main facts in the controversy have been strangely muddled by historical writers. A few instances only can be given. Hildreth (V., 401), says: "The effect of this act was to create twenty-three new judicial offices." Charles Francis Adams, in the "Life of John Adams" (I., 596), says: "The new act increased the district courts to twenty-three"—which is an error. The districts were increased to twenty-two; but the number of the district courts and district judges remained at seventeen, as before. John C. Hamilton, in his "History of the Republic" (VII., 549), says: "The number of districts were increased from fifteen to twenty-two, with a judge for each as before, creating twenty-three additional judges." Henry Adams, in his "Life of Randolph" (p. 62), says: The effect of the act was "increasing the district courts to twenty-three, thus creating as many new judges." James Parton, in his "Life of Burr" (p. 309), makes the number of new judges twenty-three, and in his "Life of Jefferson" (p. 609), twenty-four. The "United States Statutes at Large" (II., 89), gives the official text of the judiciary act of Feb. 13, 1801; and it will there be seen, by those who will take the trouble to read it—which Mr. McMaster evidently did not do—that sixteen circuit judges, and no district judges, were created by the act, and hence only sixteen judges were turned out of office by the repeal of the act. Mr. McMaster, following his leaders

(II., 533), says: "Had the appointment of these officers been left to Mr. Jefferson, the Republicans would undoubtedly have found little fault with the law. Twenty-three well-paid places would thus have been added to the list of offices within the President's gift." Without reading the official act, he could have found the fact as to the number of judges correctly stated in Story's "Commentaries on the Constitution" (II., 427), and also in Croke's "Constitutional History" (I., 197). For the circuit judges, Mr. Adams nominated five of the district judges, and to fill the vacancies nominated five other persons to be district judges; but this action was not taken under the judiciary act which was repealed.

The historians have not had a monopoly of the blunders concerning the terms of the noted judiciary act of 1801. There was quite as much ignorance on the subject in Congress when the repeal was under discussion. Aaron Burr, who, as Vice-President, presided in the Senate when the debate was going on, wrote thus to Alston, his son-in-law: "Of the constitutionality of repealing the law I have no doubt; but the equity and expediency of depriving twenty-six judges of office and pay, is not quite so obvious." Gouverneur Morris, who earnestly opposed the repeal, in his first speech fell into the error of supposing that the tenure of office of twenty judges was at stake; but he corrected the error in his second speech. Mr. Bayard, of Delaware, the Federal champion in the House, in view of the many misconceptions of the act which had appeared in the debate said: "Are there six gentlemen in this House who can say what that law is? Is there one who can tell me how many sections there are in it, or what is contained in a single section?" (Annals, p. 479.) There are historians who have written upon the subject and would find difficulty in answering Mr. Bayard's interrogatories. Later in the debate, Mr. Bayard stated concisely the facts over which so many historians have stumbled:

"This subject has not been correctly understood. I have heard much said about additional courts created by the act of the last session. Under the former system there was one Supreme Court, and there is but one now. There were seventeen district courts, and there are no more now. There are six circuit courts which sit in twenty-two districts. Each court visits at least three districts, some four. Each district has now always the same court. By the repeal you save nothing but the salary of sixteen judges, at \$2,000 each." (Annals, 1801-02, pp. 623, 625.)

Mr. McMaster (p. 453) attributes the authorship of the noted sentence concerning Washington, "First in war, first in peace, and first in the hearts of his countrymen," to Chief-Justice Marshall. Marshall, indeed, read in the House of Representatives the

resolutions in which the sentence first appeared; but in his "Life of Washington" (V., 766), says, in a note, that the resolutions were prepared by Col. Henry Lee, who was not in his place to read them. Col. Lee, a week later, in his Oration on Washington delivered before Congress, again used the sentence as his own.

The haste with which the volume has been prepared appears in the happy-go-lucky manner in which subjects drop into their places in the text. The arrangement is neither chronological nor topical. The chapter-subdivisions and their headings have no meaning. A sketch of the beginning and growth of the Patent Office appears in the chapter on "The Struggle for Neutrality;" and interesting descriptions of New York City in 1794, and the ravages of the yellow fever, appear in the chapter on "The British Treaty." The table of contents and a fair index help the reader, in this maze of distribution, to find what he is looking for. The chapters should be broken up, and the whole text rearranged on some principle of sequence.

In beginning this notice the intention was to speak more of merits than of defects; for the work has merits which deserve, and have received, high commendation from the public. It is so good a historical and literary effort, that it ought to have been better. It is the most entertaining popular summary we have of that period of United States history. Many persons will read it because of its attractive style, and will be instructed. The lapses mentioned in this notice, and a hundred others which might be mentioned, will not trouble them, and most likely will not be observed. The ultimate reputation, however, of any historical work rests upon its accuracy of statement. Mr. McMaster has the qualities of a first-class historian; and if he will make a revision of the two volumes he has already printed, and will take more time in the preparation of the three remaining volumes, he will give us a standard and most entertaining history of the United States from the Revolution to the Civil War.

W. F. POOLE.

THOMAS MIDDLETON.*

The writings of Middleton possess a greater intellectual value when they are read in connection with the literature which they illustrate than when they are read for themselves alone. He ranks among the body of writers who are loosely classified as Elizabethan Dramatists more because he was contemporaneous with them and worked in their lines

* THE WORKS OF THOMAS MIDDLETON. Edited by A. H. Bullen, B.A. In eight volumes. Boston: Houghton, Mifflin & Company.

than because he was a dramatist. If we read him, it is not as we read Marlowe, who, with all his fustian and bombast, rose at need to the dramatic demands of his subject, as in "Edward the Second" and "Dr. Faustus"; as we read Jonson, who, in spite of the deliberate declamation in which he loved to indulge, was not without tragic and comic power; or as we read Beaumont and Fletcher, who, in the midst of much false writing, were occasionally natural and pathetic. We read him as we read Lyly, and Greene, and Peele, not because he depicts life and character, but because he entertains us by the ingenuity of his action, the movement of his scenes, and the odd sayings that he puts into the mouths of his characters. He is not a dramatist, but a playwright, and a very clever one. The impressions that we derive from Middleton and writers of his class, differ in kind and duration from the impressions that we derive from Shakespeare, Fielding, and Thackeray. It is the difference which separates the world in which we live, move, and have our being, from the world of "The Fairie Queene" and "The Princess,"—the world of men and women from the world of poetic shadows. The life of Middleton's plays is not the life that we live, or that anybody ever lived: it is fictitious, unnatural, impossible. We are entertained by it, however, as we are entertained by the personages in a fairy tale or the puppets in a pantomime, though it adds nothing to our permanent intellectual enjoyment.

The little that we know of Middleton does not enlighten us as to his personality, nor does it enable us to understand why he devoted so many years to dramatic writing, for which he had no special aptitude. He began his literary career, when he was about twenty-seven, with a tedious paraphrase in verse of the Wisdom of Solomon, and followed it two years afterward with "Six Snarling Satyres." He must have made something which passed for reputation then with these productions, indifferent as they were; for before three years were ended he was employed by Henslowe with Munday, Drayton, Dekker, Webster, and others, in the writing of sundry plays. Time, which "hath an art to make dust of all things," hath made dust of these plays, but hath spared the diary in which this careful old manager recorded the sums of money disbursed by him to their writers, on account or in full payment. That Middleton was considered a good hand at this kind of work was evident from the standing of the men with whom he wrote in partnership, and who were certainly not "prentice han's," whatever we may think them now, and from the number of his works, which would not have amounted to so many if they had not been more or less popular. They were not written to be published at

the expense of the author and read in the closet, but to be purchased by enterprising managers who knew what they wanted, and played to expectant audiences who also knew what they wanted. The audiences that made or marred the fortunes of the old dramatists were not exacting, provided they were sufficiently amused. They went to the Globe, the Blackfriars, or the Curtain, as they went to a wrestling match, a bull baiting, or an execution for high treason. They demanded the horrible in tragedy—clamoring for crimes that could not be expiated, and a succession of catastrophes that strewn the stage with the dead and the dying. What they demanded in comedy we may divine from reading the interludes of Heywood, "Gammer Gurton's Needle," "The Four P's," and other sixteenth century foolery, as we may divine what they demanded in the next century, which was less robustious and more sophisticate, from reading the plays of Middleton, whose predilection as well as his practice was towards the comic in life and character. Like Dekker and Nashe, he was a student of the "humours" of his time. It is not, and could not well be, a nice study, considering the coarse manners and coarser conversation of the time; but it might have been nicer than it was. He lacked the refinement which we feel in Shakespeare, in spite of his indelicate allusions, and he lacked the decorum which is the salvation of comic art. It is a strange life to which he introduces us in "Blurt, Master Constable," "Michaelmas Term," "The Mayor of Queenborough," "A Trick to Catch the Old One," "The Family of Love," "Your Five Gallants," "The Roaring Girl," and "A Mad World," my masters. It is a mad world, indeed, and its inhabitants are worthy of it—haunters of taverns, ordinaries, and stews, addicted to drinking, dicing, and drabbing, spendthrifts and sharpers, cutpurses and catchpoles, bullies and kept women; an Alsatia of animal spirits into which decency never penetrates, and where the name of the Deity is never heard except in imprecations. It does not offend the moral sense, unless it has been emasculated by prudery; at any rate, it need not offend it, for we never for a moment accept it or mistake it for a reality. The life that animates it is not so much immoral as unmoral. It has not abrogated the Ten Commandments: it has simply never heard of them.

Something like this, I imagine, is the impression which the works of Middleton are likely to leave upon the mind that curiously considers them. They have left this impression upon my mind, and it does not lessen the admiration that I feel for Middleton, who was a poet if he was not a moralist. He belonged to a school of poets who sought to interest their countrymen in the fortunes and feelings of mankind. They might have written epics,

which were still in fashion, or pastorals, which were still in fashion, or philosophical poems, which were still in fashion; but they chose to write dramas. They did not appeal to scholars, or thinkers, or poets, but to simple folk like themselves. Poetry with them was not the labored exercise of an ambitious art, but the impulsive expression of a natural feeling. The sanctity of the poet's mission, which is so much insisted upon nowadays, was unknown to them; if they had any message to deliver, they delivered it unconsciously. They wrote because they were moved to write; and as the race to which they belonged was a manly one, they wrote manfully. They wrote as they lived, frankly, heartily, and healthily, and if they indulged in the pale cast of thought, which was not often, it was bestowed upon the characters they created, and not upon their petty selves. They could not have understood the morbid self-consciousness of Rousseau, or Byron, or Leopardi, and if they could have understood it their robust personality would not have allowed them to depict it. Their poetry may be coarse, but it is never diseased. It differs from ours—and nowhere more than in the dramatic work of Middleton—in its masculinity, its sense, and its contempt of artifice. It is obvious and not recondite, exhaustive and not suggestive, and whatever else it lacks it never lacks expression. We have a larger vocabulary than theirs, but a smaller language.

The length to which this notice has extended prevents me from saying what I intended to say in regard to this edition of Middleton, which leaves nothing to be desired in a classic edition of a favorite Old English Dramatist. Precisely what qualifications are needed for such a task as Mr. Bullen has performed therein, I am not enough of a specialist to determine; but whatever they may be, I am satisfied, from the pleasure which he has afforded me, that he possesses them. That his scholarship is larger than the scholarship of Dyce and Gifford, and other editors and commentators of Middleton, I am sure; and I am equally sure that it is wiser, partly because it has enabled him to correct many of their errors and oversights, but more because it is more temperate than theirs, being judicial where theirs is critical, and decisive where theirs is controversial. It is admirable work.

R. H. STODDARD.

NATURAL LAW IN THE SPIRITUAL WORLD.*

Butler discussed the question of Analogy; Drummond, in his "Natural Law in the Spiritual World," offers to show that spiritual

laws are not only analogous to natural laws, but are identical with them.

"In two hundred years," says Drummond, "the scientific world has been rent with discussions upon the Origin of Life," one school claiming that "matter can spontaneously generate life," the other that "life can only come from pre-existing life." Not to follow the arguments on either side, the question is at length regarded as settled, and science announces, in the words of Huxley, that "the doctrine of Biogenesis, or life only from life, is victorious along the whole line." For a much longer period a similar discussion has engaged the religious world. "Translating from the language of Science into that of Religion," the theory of spontaneous generation is simply that a man may grow better and better until he "reaches that quality of religious nature known as Spiritual Life." Opposed to this is the doctrine of Regeneration, or Spiritual Biogenesis. There are the great kingdoms of Nature—the inorganic and the organic—the dead and the living. The inorganic or mineral world has no power within itself to enter the kingdom above it; but "the plant stretches down to the dead world beneath it, touches its minerals and gases with its mystery of life, and brings them up ennobled and transformed to the living sphere." A scientific classification would compel us to class all natural men, "moral or immoral, educated or vulgar, as one family," and all spiritual men as another. Man in his natural condition is dead. He is, compared with the spiritual man, as a crystal to an organism. By no power within himself can he enter the kingdom above him. "Except a man be born again he cannot enter the kingdom of God:" a law of Biogenesis pronounced by Christ.

According to science, three possibilities of life are open to all living organisms: Balance, Evolution, and Degeneration. *Balance* is persistence in a level path, and is only possible in theory as regards the world of life. "From this apparent state of balance, Evolution is the escape in the upward direction, Degeneration in the lower." *Degeneration* in animals and plants is the returning of an improved race to its original condition. The cultivated strawberry, if left to itself, will become "the small, wild strawberry of the woods." The garden rose will degenerate into "the primitive dog-rose of the hedges." Precisely the same thing happens in the case of man. If he neglect his body, it will suffer accordingly; if his mind, he will "degenerate into an imbecile;" if his soul, it will "drop off in ruin and decay,"—here, as elsewhere, the author making a distinction between mind and soul. *Degeneration* is the tendency natural to mankind. Theologically, it is described as "a bias toward evil," and all men

* NATURAL LAW IN THE SPIRITUAL WORLD. By Henry Drummond. New York: John Pott & Co.

are conscious of it. "Instead of aspiring to Conversion to a higher type, he submits by a law of his nature to Reversion to a lower." "This is the active destroying principle, or Sin." The opposite of this is "the active saving principle, or Salvation."

Growth.—"Consider the lilies, how they grow." They grow spontaneously. "They toil not, neither do they spin." The soul grows as the lily grows, not by toiling and fretting, but by placing itself in the conditions of growth. The lily grows mysteriously; we do not attempt to explain it; we say "it is Nature, it is God." But when the soul grows mysteriously into the image of Christ, we put it to the account of "a strong will," "a high ideal," "Christian influence." We allow, that is to say, a miracle to the lily, but none to the man. A man may attain high character by hard work and self-restraint, but the process is not Christianity. Christianity is growth, not accretion.

Death.—The meaning of Death depends upon the meaning of Life. Herbert Spencer defines life to be "The continuous adjustment of internal relations with external relations." "In ordinary circumstances and in health the human organism is in thorough correspondence with its surroundings." To be partially out of correspondence is to be deaf to sounds or blind to sights, and is disease. To be entirely out of correspondence, "as when the lungs refuse to correspond with the air, and the heart with the blood, is Death." The natural world and spiritual world are one; "the inner circles are called the natural, the outer the spiritual." The great mass of men are out of correspondence with this outer circle. Call the outermost environment, God, and for correspondence substitute communion. Those who are in communion with God, live; those who are not, are dead. "To be carnally minded is Death." The change by which a natural man becomes a spiritual man is described by Christ as a passing from Death unto Life. The moment the new life begins, there is a desire to escape from the old. Some sins must be dealt with suddenly; the branch must be pruned to save the vine. Others may be gotten rid of by a gradual *mortification*. If, as has been shown, "correspondence with environment" is Life, then "uninterrupted correspondence with a perfect environment" is "*Eternal Life*." But this is a state of things which does not exist in the natural world; "a mere biological conceit." Suppose, however, we apply the language spiritually, and for "correspondence" substitute "communion," for "environment" "God." Here we have an "uninterrupted correspondence with a perfect environment," and this is the scientific definition of *Eternal Life*. God is eternal, communion with him is eternal, the

conditions are eternal, and Life is eternal. Christianity abolishes Death by meeting a demand of Science: *i. e.*, it abolishes imperfection. This is the theory of Eternal Life which "bridges the grave," and harmonizes completely with the declaration of Scripture: "This is Life Eternal, that they may know thee, the only true God, and Jesus Christ whom thou hast sent."

Heredity and Environment.—In writing a biography, the first points to be considered are the parentage and surroundings of the subject of the memoir. The naturalist, in writing the history of an animal, proceeds upon the same lines. "These two, Heredity and Environment, are the master-influences of the organic world." "In the Spiritual world, also, they are the subtle influences which form and transform the soul." Although the main influence belongs to Heredity, we are practically more concerned with Environment, because we can, to some extent, choose our own surroundings. We can choose a spiritual atmosphere, or a worldly atmosphere. The soul finds its life in God. "God as the environment of the soul, has been from the remotest age the doctrine of all the deepest thinkers in religion."

Conformity to Type.—The oak, the palm-tree, and the lichen "are separated by the broadest line known to classification," but in the first young germs of these three plants no difference is discernible. The same is true in the animal creation. "The apple which fell in Newton's garden, Newton's dog Diamond, and Newton himself, began life at the same point." The name of this point at which all life starts is *Protoplasm*. The mystery of its development no man can fathom, but the scientific law by which it operates is called "The Law of Conformity to Type." "There is another kind of life of which science, as yet, has taken little cognizance. It obeys the same laws. It builds up an organism into its own form. It is the Christ-life." If there is mystery in the natural life, there is also mystery in the spiritual life. The New Testament uses the language of Biology in describing it: "The new birth," "begotten of God." "What corresponds to the *protoplasm* in the Spiritual Sphere?" In brief, the natural characteristics of the man—"these are the basis of spiritual life," but they are dead until born of the spirit. "What is the Life?" Christ is the Life. How is the Christian conformed to it? For centuries men have striven to find out ways to conform themselves to this type, but they have "tried and struggled and agonized in vain." From the standpoint of biology the answer is clear: "Conformity to type is secured by the type. Bird-life makes the bird—Christ-life makes the Christian." Submission, not effort, is called for. "We are changed into the same image."

Semi-Parasitism.—"Parasites are the paupers of Nature." They are forms of life which draw their nourishment from other life. The hermit-crab, which takes up its abode in the cast-off shell of the whelk for purposes of protection and safety, is a semi-parasite. The "Parasitic doctrine of salvation" may well be illustrated by reference to the Church of Rome, which offers safety to all who come within its pale, and by the narrower Evangelical school, which offers salvation by a perverted doctrine of the atonement.

Parasites.—The *Sacculina* is the parasite of the hermit-crab. Originally equipped for an independent existence, it "shrunk from the struggle of life," and entered the shell and finally the body of the crab, and became entirely dependent upon it for existence. Then legs, eyes, mouth, and every trace of organism disappeared, and it degenerated into "a torpid and all but amorphous sac": an impressive illustration of the physiology of backsliding." Precisely the same process may take place in the soul. "He who abandons the personal search for truth, under whatever pretext, abandons truth." In this view, even "Going to Church" may become a "temptation to parasitism," especially where the service is largely liturgical. Another form of parasitism is that induced "by certain abuses of certain systems of Theology." "The same thing that makes men take refuge in the Church of Rome, makes them take refuge in a set of dogmas."

Classification.—"On one of the shelves of a certain museum lie two small boxes filled with earth." Examined with a microscope they show forms of equal beauty, but they belong to different worlds. The contents of one box are crystal, of the other shells. The difference is radical. One is inorganic, the other organic. Between two men clothed with an apparently equal beauty of character, there is a radical difference. One is a Christian, the other is not. It is the difference between spiritual beauty and moral beauty; the organic and the inorganic. Christ formulated the first law of biological religion and laid the foundation for a permanent classification when He said: "That which is flesh is flesh, and that which is spirit is spirit." "The natural character finds its limit within the organic sphere," but there is no limit to the spiritual. "It doth not yet appear what it shall be." "Every organism lives for its kingdom." The highest kingdom, the last outcome of Evolution, is the *Kingdom of God*.

HELEN A. F. COCHRANE.

NOTE.—In this summary of a work that has attracted unusual attention in this country and England, discussion and criticism are purposely avoided. The author of the book, Prof. Henry Drummond, is a Scotchman, thirty-three years of age, a specialist in natural history, and for the past six years a lecturer in the Free Church College of Glasgow, on "Natural History and Science."

FRANCIS BACON.*

Dr. Abbott's readers may fairly be congratulated that their author did not carry out his first intention of utilizing the copious material of this welcome volume for one of the primers of Mr. Green's series. The life and works of him who took all knowledge to be his province do not form a subject suited either to the narrow limits of a "primer" or to the comprehension of those who depend for their instruction upon these *pontes asinorum* which lead men to cross but not to fathom the deep places of knowledge. That Bacon's life and Bacon's works are among these deep places is sufficiently evident to one who attempts to understand either. With respect to each, eminent authorities have reached very different conclusions. The present volume reviews the evidence compendiously, cites authorities impartially, and states the author's verdicts so frankly and clearly as to leave no doubt in the reader's mind as to Dr. Abbott's views. To perform this task satisfactorily, and to give between the same covers an intelligible account of Bacon's philosophical scheme and of his hundred-handed literary activity, would be impossible within much narrower limits than those of his crown-octavo volume. Even Dean Church's sketch of Bacon in the "English Men of Letters" series, felicitous and suggestive as it is, is too brief to lead to anything like a real comprehension of the subject. That admirable performance will doubtless always maintain its place in Baconian literature; but the reader who desires facts, as well as conclusions and criticisms, will certainly find Abbott the more useful guide.

Mechanically, this volume is nearly all that it should be. The publisher's part is faultlessly done; convenient head-lines indicate sections, subject, and date; there is a useful table of events, similar to those in the well-known Clarendon Press text-books published by this house; and, best of all, a carefully prepared index of topics and of the quotations from Bacon. The text is divided into numbered sections, each containing the discussion of a given topic. This insures perspicuity while involving, perhaps inevitably, a number of repetitions of the same matter under different heads. These repetitions may not be unwelcome to those unfamiliar with the subject, especially when, as is frequently the case, they consist of Bacon's own quaint or weighty sayings. The volume is enriched with a great multitude of citations from Bacon, and with valuable summaries of his principal works.

* FRANCIS BACON: AN ACCOUNT OF HIS LIFE AND WORKS. By Edwin A. Abbott, D.D., author of "Bacon and Essex," and editor of Bacon's Essays; formerly Fellow of St. John's College, Cambridge. London: Macmillan & Co.

There are too many clerical or editorial slips and inadvertencies, which, while not materially impairing the usefulness of the volume, are still regrettable blemishes in a work of such permanent value.

The author's attitude towards Bacon is one of great independence and considerable originality of view. Dr. Abbott is in nobody's leading-strings, and is awed by the authority of no previous investigators, with most of whom he has occasion to take issue upon one point or another. For instance, Wright, Fowler, Church, even Spedding and Gardiner, attempt to exonerate Bacon as Lord Chancellor from any deliberate perversion of justice, and this to the confusion of multitudes of readers. Dr. Abbott points out a very plain case of the kind which Mr. Heath had brought to light, but which was relegated by Spedding to an appendix where it was so little noticed that biographers could safely overlook it in their apologies for Bacon. Seemingly to make up for an oversight so persistent, Dr. Abbott prints the case in the large type of his introduction, where it becomes painfully conspicuous. It will be evident from this that little attempt at extenuation of Bacon's moral defects is to be expected from this author. Whenever there is occasion for blame, he speaks with a manly directness, a moral sanity, as commendable as it is rare in biographers of Bacon. The clearness with which the lines are drawn in the difficult case of Bacon's relations with the unhappy Essex, is refreshing. For this part of the work Dr. Abbott was exceptionally fitted, being the author of an exhaustive monograph upon the subject. The defects mentioned in the following skilful characterization of Bacon's "Apology" for his treatment of Essex, are exhibited in many a passage of his life:

"A slippery memory, and inattention to facts, especially to inconvenient facts, in a man of determined self-complacency, may easily lead to a complete distortion of history without definite and conscious falsehood. Just as Bacon habitually improved upon the authors from whom he quoted, giving us, not what they said, but what he thought they ought to have said, so in the 'Apology' he has improved upon himself, by slight touches and minute divergences from the truth, conveying to us the picture, not of his actual conduct, but of what he felt his conduct ought to have been. But however interesting the 'Apology' may be, from a literary and rhetorical point of view, for the ease and smoothness of its style, and for the dexterity with which it colors facts without greatly falsifying them, it can never be regarded as a contribution to history—unless it be a psychological history of the manifold and labyrinthine self-deceptions to which great men have been subjected."

Upon Dr. Abbott's evidently unbiased showing, the Columbus of modern science was not only a theoretical professor of Machiavellian political morality, but also in practice a passed

master in all the arts of the courtier, the sycophant, and the lobbyist. There is a contrast, at times dramatic, between his wonderful sagacity, astuteness, and breadth of mind, on the one hand, and his "deficiency in moral taste and in the instinct of honor" on the other. He seems to have persuaded himself that it was of the utmost importance to the success of his vast intellectual schemes that he should rise "to such high and honorable appointments." While condemning his courses with vigor, Dr. Abbott still has the charity to suggest that he is to be judged no more harshly than many a religious or other enthusiast who has been tempted "to suppress the instinctive promptings of common-sense morality when morality seems to stand in the way of a great cause."

Our author is far from being in accord with Professor Gardiner in the latter's theory that Bacon was equally great as statesman and as philosopher, and that, had James I. accepted his wise counsels, the approaching Revolution would have been turned aside. But Bacon's political policy, though wiser in its generation than that of the king, was still, as Dr. Abbott conclusively shows, quite in harmony with the king's in principle, its avowed aim being the establishment of an enlightened despotism.

The numerous citations from Bacon's diary are tolerably convincing that his political plans were concocted with an eye largely to what he styles "his own particular." Many of these jottings consist of memoranda of cold-blooded plans for pushing his fortunes at Court by cajoling and "working" influential personages, and would be amusing enough if found in Pepys. When, however, one recalls who the author really is, how benevolent his professions, how lofty his aims, how noble his powers, one is smitten with a kind of moral dismay. It is difficult, for example, to recognize the author of "The Advancement of Learning" in the following:

"To furnish my Lord of Suffolk with ornaments for public speeches; to make him think how he should be revered by a L(ord) Chancellor, if I were—princelike."

The affair turned out as in the old fable of the fox and the goat. When Francis Bacon had actually climbed upon the woollack, and my Lord of Suffolk, having incurred the enmity of the royal Favorite, was on trial for corruption in office before his former flatterer, my Lord Chancellor Bacon industriously reports to the Favorite whenever "the evidence went well" (*i. e.*, against Suffolk), and does what he can, upon occasion, "a little to warm up the business," that is to say, in the slang of our day, to make things red-hot for Suffolk.

It is a pity to rake up these things. In spite of Professor Gardiner, the world is rightly becoming more and more indifferent to

Bacon the broken-down politician and corrupt place-holder, as a merely accidental and temporary Bacon; and will doubtless be more and more fain to hold fast to what is genuine and abiding in the man who could truly say of himself these noble words:

"I possessed a passion for research, a power of suspending judgment with patience, of meditating with pleasure, of assenting with caution, of correcting false impressions with readiness, and of arranging my thoughts with scrupulous pains. I had no hankering after novelty, no blind admiration for antiquity. Imposture in every shape I utterly detested. For all these reasons I considered that my nature and disposition had, as it were, a kind of kinship and connection with truth."

Bacon left his works so incomplete and fragmentary, his language in describing his intended art of invention is so grandiose and vague, that nobody knows exactly how to describe the tenets of his philosophy. Probably no clearer statement of the matter can be made than Dr. Abbott has given in the excellent Summaries in Part II. He follows Mr. Ellis in believing that the key of Interpretation, the *Novum Organum* or New Organ for the interpretation of nature—"some perfected Logic by which an ordinary mind could discover secrets of Nature not to be detected by the highest unassisted genius"—was the central point of the Baconian philosophy. In furnishing such a key, Bacon is agreed to have signally failed. What, then, it is sometimes asked, gives him a right to the lofty title of philosopher? To this it is surely enough to answer that it was the greatness of the attempt, the range of thought and the play of intellect shown in the attempt, the suggestions of truth that have so nearly disguised the failure, above all the constant and sublime faith in the power and value of experimental knowledge, rather than any positive final achievement, which have fairly won for Bacon a place by the side of the greatest systematic thinkers up to his time. Perhaps it will be admitted that to some since his time the name of philosopher is granted upon less valid grounds.

It is almost superfluous to add that the Baconian philosophy has been rendered obsolete and valueless by a philosophy built upon those completer inductions which the state of knowledge in his time precluded him, or any one, from undertaking. The literary and rhetorical value of his writings has, on the other hand, been enhanced rather than diminished by the flight of time. It is probably safe to say that no works, professedly philosophic, in any literature, are richer in memorable *obiter dicta*. In Dr. Abbott's words: "Few men now read the works of Copernicus or Kepler. Their great discoveries are transferred to the works of later authors. But no English-speaking author can ever hope to

transfer to himself the Baconian charm. By a strange irony of Providence, the great depreciator of words and the professed despiser of terrestrial hope seems destined to derive an immortal memory from the rich variety of his style and the vastness of his too sanguine expectations." MELVILLE B. ANDERSON.

RECENT FICTION.*

By far the most noteworthy of the publications which may be classed as recent fiction is the long-delayed English version of Tourguénieff's "Zapiski Okhotnika." A translation (through the French) of this classic work has at last been added to the collection of the Russian novelist's writings contained in the "Leisure Hour Series," whose publishers deserve the warmest thanks of all lovers of literature, for this volume as well as for its predecessors. That series now includes, in translations of varying degrees of excellence, all of the more extended works of Tourguénieff, as well as this epoch-making collection of sketches which has the English title of the "Annals of a Sportsman." There are eight volumes altogether, and, to complete the good work, translations should now be made of the remaining sketches and short stories (of which there are, perhaps, sufficient to fill four more volumes), thus making accessible to English readers, in a uniform edition, the entire imaginative work of the greatest, or very nearly the greatest, of novelists, and the one Russian whose name belongs to the literature of the world.

It is singular that a work like the "Annals of a Sportsman," whose greatness has been so long generally recognized, should have had to wait for an entire generation to pass by before being presented to the English-reading

* ANNALS OF A SPORTSMAN. By Ivan Tourguénieff. Translated by Franklin Pierce Abbott. New York: Henry Holt & Co.

THE DYNAMITER. More New Arabian Nights. By Robert Louis Stevenson. New York: Henry Holt & Co.

THE RISE OF SILAS LAPHAM. By William D. Howells. Boston: Ticknor & Co.

ZOROASTER. By F. Marion Crawford. London and New York: Macmillan & Co.

KAMÉHAMÁHA, THE CONQUERING KING A Romance of Hawái. By C. M. Newell. New York: G. P. Putnam's Sons.

A MARSH ISLAND. By Sarah Orne Jewett. Boston: Houghton, Mifflin & Co.

DOWN THE RAVINE. By Charles Egbert Craddock. Boston: Houghton, Mifflin & Co.

AT LOVE'S EXTREMES. By Maurice Thompson. New York: Cassell & Co.

THE ADVENTURES OF TIMIAS TERRYSTONE. By Oliver Bell Bunce. New York: D. Appleton & Co.

WITHIN THE CAVES. By Howard Pyle. New York: Charles Scribner's Sons.

RED RYINGTON. By William Westall. London: Cassell & Co.

AT THE RED GLOVE. A Novel. New York: Harper & Brothers.

BY SHORE AND SEDGE. By Bret Harte. Boston: Houghton, Mifflin & Co.

public, yet such has been the fate of the work in question. It is true that as long ago as in 1855, some portions of it were translated by J. D. Meiklejohn, and published at Edinburgh under the title of "Russian Life in the Interior," but the translation was a very imperfect one, besides being incomplete, and few readers have ever heard of it. The book has fared better in French, German and Danish, and the authorized French version has served as the basis of the present translation. While translations at second-hand are always objectionable, it may be said that translations of Tourguénieff from the French are as little objectionable as possible; for the reason that they are practically translations from the French of Tourguénieff. That is to say: the novelist was quite as familiar with the French as with his native language. The French versions of his novels were revised by him, and in some cases the stories were actually first written by him in French and afterwards rewritten in Russian. With regard to the present work, however, which was the first one to receive translation, he was unfortunate. One M. Charrière, at the time of the Crimean war, published, under the title of "Mémoires d'un Seigneur Russe," what purported to be a translation of this work. The book gained considerable popularity, but was grossly inaccurate, and M. Charrière had suppressed so much of Tourguénieff's invention to make room for his own that the author was very indignant and pronounced it "une véritable mystification littéraire." "One can have no idea," he wrote, "of the changes, the interpolations, the additions to be met with on every page. One would not recognize it. I affirm that in all the 'Mémoires d'un Seigneur Russe' there are not four consecutive lines faithfully translated." To correct the impression made by this version, M. Delaveau made a real translation soon thereafter, and this was subjected to the revision of the author himself. Under the name of "Récits d'un Chasseur" it has been the accepted French translation ever since, and it is this which Mr. Abbott has now put into English. So much for the rather curious bibliography of the matter.

The work itself consists of twenty-two short stories and sketches. They are the adventures and experiences of the sportsman who plays the part of narrator. They depict, with a faithfulness and an art that are beyond all praise, the conditions of Russian country life before the emancipation. The part which was taken by this book in bringing about the emancipation is well known. Beginning with "Kor and Kalinitch," the sketches were published one by one in Russian periodicals, and, singly, made no great stir. But they were widely read even in that form. When at last they were collected and put into a book, their

significance was for the first time generally perceived, but it was then too late for the censorship to interfere, and it was necessary to make the best of them. For the first time the institution of serfdom stood revealed in its true light to the literary public. There was no special pleading in the presentation, it was calm and deliberate, its manner was merely that of all noble art. We know from the letters of Tourguénieff how he felt upon the subject, but it would be difficult to find in the sketches themselves any evidence of strong feeling. And yet they aroused in other men feelings similar to those which the author so carefully concealed, and his book was doubtless much more effective in bringing public sentiment to oppose serfdom than it would have been had that been proclaimed upon every page to be the object of the work. A few years thereafter the edict of emancipation was promulgated, and Alexander II. has borne personal witness of the extent to which he was influenced by this book in bringing about the great reform. Considered merely as a piece of literature, the "Annals of a Sportsman" is one of those works upon whose every page is set the indefinable stamp of genius. Earliest of the masterpieces of Tourguénieff, it hardly yields in artistic value to any of the subsequent ones. In its present translation, which is unusually close and careful, it is a most welcome addition to the collection of foreign classics which are now accessible to English readers.

It is pleasant, in an age whose fiction is painfully inclined towards introspection and explicit psychological analysis, for the jaded mind to turn to the refreshing art of the raconteur, and so we may extend an exceptionally cordial welcome to a fresh volume of those "New Arabian Nights" which stamp Mr. Robert Louis Stevenson as one of the most delightful of story-tellers pure and simple. For those who have missed the volumes of which "The Dynamiter" is the successor, we may fitly extract the author's own words to his readers: "The loss is yours—and mine; or to be more exact, my publishers'." For the same class of unfortunate persons, the information is also not amiss that the proprietor of the cigar store who figures in this narrative as Theophilus Godall is none other than the Prince Florizel who figures in the earlier tales as the Haroun al Raschid of those new Arabian Nights, and who, although reduced to the humble estate of a retail tobacconist, is still the same sage and genial man of the world as before. Although the scene is somewhat changed in this new series, the spirit of the original design is faithfully preserved, and Mr. Stevenson has contrived to invest so prosaic a theme as that of the dynamite "patriot" with all the mystery and fascination of Eastern

romance. The reader must let his imagination have full sway, and place himself in a mental attitude to which nothing is surprising, if he will rightly enjoy these fanciful narratives. If he cannot thus control the receptive mood which is necessary, he may as well leave the book alone for all the good it will do him. Mr. Stevenson's fertility of invention is something surprising, and the skill with which he has connected the several portions of this work so as to make them interdependent is especially deserving of mention. Considering his subject, the dedication to the two police officers whose personal bravery so lessened the disastrous effects of the explosion at Westminster is most appropriate.

Those who have been waiting impatiently for the completion of "The Rise of Silas Lapham" may now obtain it in book form, and renew an acquaintance which they have doubtless made to some extent already. If there are any who have resisted the temptation offered by the separate chapters of the story as they have appeared in the Century magazine, their reward is now at hand. We are inclined to think that Mr. Howells has never done anything better than this picture of the self-made American. The material offered him was unpromising enough, but he has bestowed upon it the genial touch of the artist, and made of his homely hero something which comes very near to being a veritable creation. It is almost a new species of work—one which might perhaps be styled the business man's novel—that Mr. Howells has done in this story, and the instant recognition which was accorded it even in its early stages indicates the truth and force of the presentation. People who do not care for novels ordinarily can hardly fail to like this one, and may say, with some sort of not unjust reflection upon novel-writing in general, that here at last are such people as one meets in every-day life, and who talk in a natural and familiar way. The interest of such a story is not probably very lasting, but it is very great for the time being, or as long as people continue to talk and act in just the way which it describes.

Mr. Crawford's new novel only serves to strengthen the opinion that his earlier work was the best he could do, and that his resources have long been exhausted. Although he takes us to ancient Persia, he is still his very limited self as far as imagination is concerned, and the masquerade is too evident in its clumsiness to impose upon any one. He takes advantage of the fact that the life of Zoroaster is veiled in almost complete obscurity, and that the uncertainty which attends it extends even to the period of his career; and, with the field thus open to his invention, makes him a youthful friend of the prophet Daniel, the history of whose later years is now

for the first time told, and afterward chief counsellor for Darius Hystaspes. The story of the handwriting on the wall serves as an introduction to the romance, and supplies the element of hocus-pocus which is so essential a feature of Mr. Crawford's stories. No attempt seems to be made to bring the tale within the bounds of historical possibility, and the figure of the founder of the great religious system which bears his name is hardly less than ludicrous as here presented, driven by the love of one woman and the intrigues of another to renounce the world. The plot itself is the most threadbare imaginable, the device of rival queens is not exactly a novel one, and the closing scene, in which Zoroaster is slain at the altar by a mob which has forced its way into the temple, does not bear a comparison with the last scene of Lord Tennyson's "Becket" well enough to excuse the obvious imitation. Throughout the book Mr. Crawford makes an assumption of learning as hollow as it is large, and he cannot resist the temptation to introduce numerous excerpts from oriental poetry to supply the local color which he fails to give in any other way, or to allow Zoroaster turned mystic to deliver himself at length of the doctrines of his newly-found religion. It is now just about two years since we were all reading "Mr. Isaacs," and indulging in the not unreasonable hope of at least creditable work from its author when his powers should become more mature. But instead of saving himself for work that was worth doing, he has written five more novels, and the last of the five is naturally the weakest of them. No man can write at the rate of three novels a year, and hope to be successful in any high literary sense.

The novel writer who will be really novel must go far for his materials in these days of overproduction in fiction. Mr. Crawford's stories afford a good illustration of this principle, and we have a still better one in "Kaméhaméha," which is nothing less than a historical romance of the Sandwich Islands. Many will be surprised even to learn that these islands have a history in the dignified acceptance of the term, and still more will wonder at the amount of human interest which attaches to the career of the remarkable monarch whose name gives a title to the book under consideration. When we think of the Fredericks and the Henrys and the Georges of modern history, we do not usually think also of the Kaméhaméhas, and yet there were five of them, of whom the first and greatest is now presented to view; and in the eight isles which were by him first united to form the present kingdom, he played very much the part of the Caesar or the Napoleon of a better known and a larger field of activity. How quickly the past becomes legendary with a people who do

not possess the art to perpetuate it in writing is here strikingly illustrated. Thus the birth and early life of this Polynesian king are narrated in the highly fanciful manner in which they have been handed down from mouth to mouth, while the history of his manhood, being coincident with the contact of the Hawaiian islands with civilization, at once takes on that firmness of outline in which the subsequent history of the islands stands forth. The narrative extends from the time of Kaméhaméha's birth to that of his undisputed sway over the whole group of islands, and gives a vivid account of his warlike career as well as of his domestic life, besides depicting the early steps taken during his reign towards the civilization of the kingdom which he organized. The visits of Cook and Vancouver are among the most interesting of the episodes in the story, and the contrast between the coarse brutality of the one, which led to his not undeserved fate, and the humanity of the other, in whom the islanders found one of their best friends, is forcibly drawn. Dr. Newell has the essential quality of sympathy with his subject and with the people whose history and whose ways he knows so well, and his book is surprisingly interesting. It enlarges for us the sphere of human interests, and every one whose thoughts conform to the famous Terentian saying which asserts, better than any religious formula, the brotherhood of man, will give it a cordial welcome.

There are few things more characteristic of New England scenery than the salt marshes of the coast. It is to these that Miss Jewett takes us in her new novel, which has just been rescued from the dismembering grasp of the "Atlantic Monthly," as the "marsh island" which she describes has itself been rescued from the Atlantic Ocean. It is unnecessary to say that "A Marsh Island" is a simple and exquisite story of, for the most part, the life of country people, and that it is, in a high sense, an artistic production. Miss Jewett has little invention, but she has a rare delicacy of touch, and the American fiction of to-day shows no more healthful sign than that which is given by her stories and sketches.

Miss Murfree has given us, in "Down the Ravine," a story which is chiefly intended for juvenile readers, but "children of a larger growth" will probably find it no less interesting for its style and dialect, if not for the narrative itself. It is the story of a Tennessee country boy, whose chief desire is to become the owner of a mule. After various reverses, his object is attained, and the story ends happily for all concerned, excepting the bad boy of the tale, who, in his eagerness to outwit others, finds himself completely outwitted. There is a good deal of clever study, both of character and of scenery, in this little volume,

and Tennessee is so little known to literature that such glimpses of its life as Miss Murfree gives us are very welcome.

When Mr. Maurice Thompson wrote "At Love's Extremes" he was upon his own ground as far as the scene of action and all of the accessory part of the story is concerned. He knows the character of the Southern scenery and the Southern people which appear in his tale thoroughly well. But his skill as a storyteller is hardly equal to the skill which he displays in sketching scenery and character, and so, after his story has progressed for awhile, he finds himself at invention's extreme, and brings it to an abrupt close from the sheer necessities of the complicated situation into which he has brought his principal characters. How it is all coming out is a conundrum as insoluble as one of those which Mr. Frank Stockton so perversely puts to his confiding readers. The story is bright and pleasing, and not too long—in fact, not quite long enough to gratify the reasonable curiosity of the one who has reached the last page, and finds to his surprise that there is no more to come.

"The Adventures of Timias Terrystone," by Mr. O. B. Bunce, is an old-fashioned story, told in the first person, of a rather imbecile young man, who contrives to have three girls in love with him at once, one of them being a dashing actress considerably older than himself, another a romantic maiden from Philadelphia, and the third a daisy (as he delights in calling her) from the Mohawk Valley. When Timias has settled it in his mind that he prefers his Mohawk daisy to either of the others, and has delicately intimated to them this preference, they magnanimously withdraw their suits, Timias marries the daisy, becomes famous by a painting of the Mohawk Valley with the daisy standing in the middle, indignantly rejects the overtures of the long-lost family who wish to reclaim him now that he has distinguished himself, and—that, we believe, is all. The book would make good reading for leap-years, although the boldest maiden might well hesitate before imitating the romantic young woman from Philadelphia, in her efforts to secure a matrimonial prize.

"Within the Capes" is a story by Mr. Howard Pyle, who is better known as an artist than as a story-teller. It is a tale of the old-fashioned sort which was popular before the advent of the psychological novelists with their refinements of style and subtleties of analysis, but it is not a very good example of its kind. A sailor shipwrecked upon a desert island, who returns home to find his sweetheart about to be married to another man, is not the most novel of characters, nor is his situation as the suspected murderer of his rival any more novel. But this, with a little of the clever detective work which a certain class of French writ-

ers have recently popularized, is all the material with which Mr. Pyle has provided himself. The best feature of his work is the atmosphere of realism with which he has contrived to invest it, and he has done this by means of devices of a well-worn sort. The story has the merit of being brief, and rapid in its narration, so that no one can throw away much of his time upon it, and this is perhaps the most favorable criticism to be made.

Readers of Stepniak's last work on Russian affairs will remember that the English translation is by Mr. William Westall. That gentleman has turned his acquaintance with the revolutionary movement to account in a novel entitled "Red Ryvington," of which one of the principal personages is an exiled Russian prince. The story starts off in a spirited and interesting fashion, but only to relapse into an even stupidity, from which it feebly rallies in the closing chapters. The central figure is an English cotton manufacturer—a sort of character which it is difficult to invest with any of the attributes of romance, and the author does not seem even to have tried to do so. He becomes enamoured of an earl's daughter, and is allowed to marry her without that share of obstacles which the novel-reader may reasonably expect. There is not even a dreadful misunderstanding, although all the materials are provided for one, and it is a purely wanton act on the part of the author to clear up the difficulty with so little delay.

"At the Red Glove" is a story which has been running in Harper's Monthly as a serial, and is now reproduced with the illustrations by C. S. Reinhart. The story itself is anonymous. It is a pleasing but slight narrative of the fortunes of a young girl, an orphan with a convent education, who goes to Berne to earn her living as assistant in the glove shop of Madame Bobineau, a relative. Here she has a hard time of it, for this relative is a very mean and vulgar person, while Marie herself is refined and of generous character. She is soon rescued, however, by the inevitable young man, greatly to the disappointment, first, of a captivating widow who wants the young man, and, second, of a French captain, somewhat advanced in years, who wants the young woman. As a faithful picture of *bourgeoisie* life in the Swiss capital the story is creditable, while it is not uninteresting as a narrative.

When Mr. Bret Harte has completed three of his short stories, he puts them into a dainty little volume. The last volume of this sort is entitled "By Shore and Sedge," and includes "An Apostle of the Tules," "Sarah Walker," and the story called "A Ship of '49," which has been running as a serial in the English Illustrated Magazine. These stories are further gleanings in the romantic field of western life which the author has so assiduously

cultivated, and whose resources seem to be still unlimited, for Mr. Harte does not repeat himself, although he writes so much upon the same general subject, and these stories are quite up to the level of his many earlier ones.

WILLIAM MORTON PAYNE.

BRIEFS ON NEW BOOKS.

THE fame of M. Necker, the brilliant financier and popular successor of M. Turgot in the administration of the disordered treasury of Louis XVI., and the renown of his eminent daughter, Mme. de Staël, have thrown into obscurity the name of the wife and mother whose distinction was based upon personal virtues and charms, and was confined to the social life of Paris, in which she shone as the centre of an attractive *salon* for nearly twenty-five years. Mme. Necker is mentioned in history as one who supported gracefully the honors of her husband; but the respect due herself as a woman of character, education, and varied noble and lovely traits, has not been generally understood. It has remained for the Vicomte d'Haussonville—a descendant, as may be inferred from the title—to pay a deserved tribute to her worth in an entertaining sketch of "The Salon of Madame Necker" (Harpers). Although the author professedly limits the aim of his work to a portrayal of the drawing-room of Mme. Necker, he has been compelled for the sake of symmetry to produce a complete memoir, which includes much interesting matter regarding the husband, the daughter, and the friends of Mme. Necker, who enjoyed with her a prosperous and exalted career. The Vicomte d'Haussonville has had access to the archives of Coppet Castle, which contain documents of much historical value, and he has made good use of these in the construction of his narrative. They have enabled him to correct various errors which have crept into the annals of the period immediately prior to the French Revolution, and to set in a truer light incidents in the lives of celebrated personages of the time. Mme. Necker, born Suzanne Curchod, was the only child of a Protestant clergyman dwelling at Crassier, in the canton of Vaud. Gifted with a lively and precocious intelligence, her father took delight in developing her faculties and subjecting them to the training then reserved especially for the masculine mind. The little Suzanne was taught Latin, mathematics, and the sciences in vogue, together with the accomplishments of music and painting. She was endowed with notable personal attractions, and was distinguished in the circles in which she moved for beauty of face and form as well as for her superior intellectual attainments. In her young girlhood Suzanne met Gibbon, the future historian, who was pursuing his studies at Lausanne. They were of the same age, their birth-year being 1737, and soon became lovers. The tie uniting them was dissolved at the end of five years, as Gibbon declares in his "Memoirs," through the opposition of his father, but, as the Vicomte d'Haussonville shows convincingly, because of the waning affection of the rather cold-hearted swain. The correspondence between the young couple, which the Vicomte publishes, establishes the fact that Suzanne was more fervent and faithful in feeling than Gibbon, and that the sorrow of their parting was chiefly on her part. Two years after the conclusion of this episode in her life, Suzanne

made what was esteemed a brilliant match by her marriage with the rich banker, Jacques Necker, a native of Geneva, and a Protestant like herself. M. Necker had long been a resident of Paris, where he had accumulated a large fortune during the Seven Years War. His ample means, joined to her own winning manners and facile talents, enabled his wife to found a *salon* which in a brief time became one of the favorite resorts of the *savants* of France. It successfully rivalled the famous drawing-rooms of Mme. Geoffrin, the Maréchale de Luxembourg, and Mme. du Deffand. Among the most assiduous attendants at Mme. Necker's receptions were Marmontel, Diderot, Buffon, Grimm, and l'Abbé Morellet. But a host of notabilities in the world of letters gave the distinction of their presence to her Friday evenings. Although her entertainments on these special occasions gathered together gentlemen almost exclusively, the reputation of Mme. Necker remained stainless. She was a devoted wife and mother, and preserved to her death an absorbing love for M. Necker. The flattering attentions of enthusiastic admirers could not divert her feeling from the husband, who responded to her attachment with equal sincerity though with less demonstration. She sustained many intimate friendships with men and women, which were evidently in every case founded upon integrity of principle and purpose. They were, as in the instance of Buffon, marked by the curious manners of the age, by excessive compliment and exaggerated sentiment. Buffon kisses her letters and weeps over them. He calls her his "adorable one," and lavishes upon her every expression of endearment. Yet he is ever respectful, and though wondering at the spectacle of such frank and tender regard, which continues to the death-bed scene, during which Mme. Necker watches for five days together by the side of her departing friend, we feel sure that the relation was honorable to all concerned. Mme. Necker's *salon* was maintained until her husband was finally banished from Paris in 1790. He retired to Coppet Castle, where his wife, already broken in health and sobered in spirit, passed to her final rest in 1795. M. Necker survived her ten years, cherishing her memory with a fondness that would satisfy the most jealous affection. His mourning was for a friend and companion who had lived a pure life in a corrupt age, who had striven to control the impulses of a warm heart by a stern and rigid system, who had taught her daughter the idolatrous love for the father which she felt for the husband, who had suffered deeply and inevitably from the excess of her emotions, but who, despite the eccentricities common to her time and the weaknesses inherent in humanity, possessed conspicuous qualities of heart and mind which command unreserved esteem and sympathy.

A PERUSAL of the life of the Grimké sisters, Sarah and Angelina, engenders a feeling of veneration mingled with awe. Such unstinted and unswerving devotion to the powers of heart and soul to the service of religion and humanity awakens profound wonder and admiration. The names of Sarah and Angelina Grimké are familiar to the intelligent public, but except to those who knew the sisters in some intimate way, a new revelation of the beauty and sanctity of their character and the magnitude of their work is given in the biography written by Catherine H. Birney, and published by Lee &

Shepard. The sisters were not only eloquent and effective advocates of the abolition of slavery in the days when to be identified with that cause was to invoke the bitterest pangs of obloquy and persecution, but they were the first American women who ventured outside of the Quaker meeting-house to address audiences in public; they were the first enunciators of the rights of women to a higher education and to an equality with men in the enjoyments of the privileges as of the duties of American citizenship; they were the pioneers and leaders of the great movement which has since opened the schools, the professions, and all honorable avenues of labor, to their sex throughout the United States. It is for this heroic service performed at the cost of united personal sacrifice that their memory is to be honored and cherished by all good men and women. And yet their public labors do not deserve to be held in greater esteem than their private virtues. They were women of exalted purity and philanthropy. Saint seems too poor a term to apply to them, so much human and womanly tenderness and sympathy imbued their bountiful and beneficent deeds. Their work on the platform began in 1837, and was concluded immediately after the marriage of Angelina to Theodore D. Weld, in 1838; but this brief time enabled the sisters to exert a wonderful influence upon public sentiment. They spoke almost daily to large congregations crowding the places of assembly and listening breathlessly to their moving discourses. They spoke without notes—Angelina with the ease and eloquence of an orator, and Sarah with the convincing logic of one endowed with the special gifts of a jurist. At first, women alone were admitted among their audiences. Then men stole in or surreptitiously captured seats in order that they might test the ability of women to occupy the platform or fill the desk. It was a new departure, an astonishing innovation, and raised a tumult of criticism and calumny which appears amazing to us now. But the sisters proved their fitness for the strange office they had assumed, and other women encouraged by their success followed their example. Lucretia Mott, Abbey Kelly, and Mina Chapman, had begun their career as lecturers before the Grimké sisters retired, disabled for the time by their severe labors. Since their day women's voices have been heard in all places of public debate, and the people have learned to listen to them unsurprised by emotions of pleasure and respect. There was a vast deal of pathos in the lives of the Grimké sisters, as there is in the lives of all leaders and reformers—and more especially when these are women. They were born and bred in luxury, descendants of an old, wealthy, and aristocratic family in Charleston, S. C., and were wonted from infancy to the workings of the institution of slavery. Their abhorrence of this barbaric social system was early and instinctive, and as soon as circumstances allowed they abandoned the land where its wrongs and miseries prevailed, and removed to the North. Retiring and modest by nature, they had no thought of joining in the controversy, then in its first heat, upon the subject of slavery in the South. But they were Quaker women, used to speaking their mind without fear or reserve when the spirit moved them. It soon became a matter of conscience to declare their convictions upon a question for which they had already suffered so much, and their personal knowledge of its practical operation gave their words unusual power. The sisters were active, earnest, intellectual women,

striving to conform every thought and act to the higher law of reason and religion. Their experience through life was progressive, a continual advance in liberal and lofty principles, and an untiring practice of loving and unselfish charity.

Who that has had occasion, either as teacher or learner, to meddle much with modern-language translation books, has not often cried out with the misanthropic bard,

"Commentators all dark places shun,
And hold their farthing candles to the sun"?

Those who have spent the flower of their youth in looking up references to the obvious and the regular, and in unrewarded search for calmly ignored "exceptions," will wish, if they see Dr. Buchheim's "Materials for German Prose Composition," that they might live their life again for the sake of learning, by the aid of so accomplished a mentor, to write genuine German "as she is wrote." Dr. Buchheim deserves the homage of all ingenuous youth who would be glad of a chance to follow Carlyle's good advice: "Throw away your Byron and take up your Goethe." Here is a cultivated German so conversant with English and so trained to take "the other point of view" that he knows where the rub comes every time; who, having made a delightfully fresh lot of selections from the best English and American prosaists of the century, has given himself the pains first to translate every extract into German, then to search the dictionaries most in use for explanations of difficulties, and finally to supply in footnotes the deficiencies of all the books of reference. The booklet contains a grammatical introduction, and—a new feature—an index to all the notes. For learners who have taken the usual first-year course of grammar and reading, the resolute mastery of this manual will be worth more than a year "with a native teacher"—unless that native were a second Dr. Buchheim. The publishers (Putnams) have given the ninth edition an attractive American dress. With such an aid the academic youth of the present generation must be very degenerate if they continue to write the *Kauderwelsch* or pidgin which hitherto has passed for German composition.

THE address on "The Case of the Educated Unemployed," delivered by Dr. W. H. Rawle, of Philadelphia, before the members of the Phi Beta Kappa Society at Harvard, and issued in pamphlet form by Porter & Coates, is a ripe product of culture, experience, and reflection. It is occupied with the great question of the value of classical education, and takes a decided position on the affirmative side. While placing a high estimate on the advantages of the old collegiate course of studies, the author dwells upon the fact that the professions are over-crowded and that there is no longer a hope of success in them for any but the fortunate possessors of exceptional talent. Neither education nor influence will ensure advancement, or even a permanent place, to a man of merely average ability. The circumstances of modern life have here literally enforced the law of the survival of the fittest. The multitude must therefore work with their hands rather than with their brains. But the Doctor asserts that to develop the utmost manual efficiency, the mind should be disciplined by the processes of the highest education. Finally, he declares that an important end obtained by the college graduate at the present day is a

capacity for play, for the enjoyment of leisure, for the pursuit of healthful and essential sports, which the American lacks by nature or heritage, and needs to have cultivated as carefully as his aptitude for useful and profitable work.

A NEAT pamphlet bearing the legend of "The Statue of Liberty Enlightening the World" has been published, for the benefit of the Pedestal Fund, by the "North American Review." It is a monograph by the sculptor, Frederic Auguste Bartholdi, presenting a minute history of the inception and execution of the grand scheme for the erection of a suitable and a lasting memorial of the ancient friendship between France and the United States. It narrates with clearness and simplicity the whole course of the undertaking, from its origin in the minds of a few generous-hearted and influential Frenchmen, to the final completion of the colossal monument which has since been conveyed by a French man-of-war to the site in New York Bay destined for its abiding-place. The sculptor omits, with refined delicacy, any allusion to the deplorable tardiness of the people of the United States in providing a pedestal for the magnificent work of art so kindly donated to them. This courtesy does not spare the American reader of the essay a feeling of shame at the cold and unresponsive manner in which his countrymen have received the munificent gift of a friendly nation,—the token of a sincere regard and a symbol of the spirit and progress of modern civilization. Among the illustrations adorning the brochure is exhibited the fine, strong face of the sculptor, which of itself is worth the cost of the pamphlet.

LIEUTENANT SCHWATKA has produced, under the title of "Nimrod in the North" (Cassell), an interesting account of his experiences and observations in the field of natural history lying in those regions of frost and ice. His sketches refer exclusively to the animal kingdom, and to the furred or feathered and finny species which afford game worthy of the pursuit of the sportsman. He has made especial studies of the polar bear, the musk-ox, the reindeer, the Eskimo dog, the aquatic birds of the Arctic zone, the seal, the sea-horse, and other and smaller inhabitants of the polar seas. Lieutenant Schwatka's protracted sojourns and extended explorations in the higher latitudes have afforded him the best opportunities for becoming acquainted with the various forms of life abounding there, and his habits of accurate observation, his candid disposition, love of humor, and ready powers of description, qualify him for a spirited and successful historian. His volume is presented in a handsome form, with an ornate cover and an abundance of illustrations.

THE "Six Lectures upon School Hygiene," delivered under the auspices of the Massachusetts Emergency and Hygiene Association, and now published by Ginn & Co., are to be commended to the notice of all interested in the welfare of our children in public or private schools. The lectures treat the subjects of school hygiene, heating and ventilation, the use and care of the eyes, epidemics and disinfection, drainage, and the relation of our public schools to the disorders of the nervous system. These are important themes vitally connected with the health of both pupils and teachers, and are ably discussed by experts in

the medical profession who have given special attention to the topics severally considered. They communicate many facts regarding the defective construction of school buildings and the defective regulations existing in our public-school system which should arouse immediate action on the part of those in authority to secure the proper remedies.

THERE is subject for profitable meditation in Mrs. Bolton's sketches of the "Lives of Poor Boys Who Became Famous" (Thomas Y. Crowell & Co.) The lives are necessarily brief, as twenty-eight of them are compressed into a duodecimo volume; and they have no charms of style to commend them. Nevertheless, the stories of great men who have risen from indigence and obscurity by industry and talent, are enticing, though limited to meagre outlines and sketched by an unskilled hand. The portraits are of a miscellaneous character, bringing together men of such diverse pursuits and careers as Mozart the musician, Eads the engineer, Moody the evangelist, Greeley the journalist, and Gambetta the statesman.

A COLLECTION of "Wonder Stories of Science," by well-known contributors to children's periodical literature, has been gathered into a book for young readers by D. Lothrop & Co. The title of the work is not exactly the fit one, as the articles included are descriptions of industrial processes rather than of the phenomena of science which the name implies. The first paper, telling "How Christmas Cards are Made," is delightfully written by A. B. Harris, who is also the author of a number of the succeeding pieces. A merry account of "Racing a Thunder Storm," in a balloon, is by F. H. Taylor. There are twenty-one sketches in all, which without exception are instructive and entertaining. The woodcuts accompanying the letter-press are as a rule cleverly designed and executed.

LITERARY NOTES AND NEWS.

THE Fall announcements of the various publishers, thus far received, are as follows: Houghton, Mifflin & Co. will issue four new volumes in the "American Commonwealths" series, Michigan by T. M. Cooley, Kansas by Leverett W. Spring, California by Josiah Royce, Tennessee by James Phelan; a life of Henry Clay, by Carl Schurz, in the "American Statesmen" series; Holmes's "Last Leaf" and Whittier's "Poems of Nature," illustrated holiday volumes; "The Prophet of the Great Smoky Mountain," by Charles Egbert Craddock; "Due South, or Cuba Past and Present," by M. M. Ballou; "Orient," by Joseph Cook; "Italian Popular Tales," by T. F. Crane; "Bird Studies," by Olive Thorne; "The First Napoleon," by J. C. Ropes; "Household edition" of Aldrich's poems; "Poets of America," by E. C. Stedman; new popular edition of "Uncle Tom's Cabin," and calendars for 1886, including a new one of Mrs. A. D. T. Whitney.

TICKNOR & Co. announce, in addition to the titles given in our last issue: "In Camp and Battle with the Washington Artillery of New Orleans," a narrative of events during the civil war, by Lieut. Wm. Miller Owen; "For a Woman," a novel, by Nora Perry; "Love, or a Name," a novel, by Julian Hawthorne; "Tuscan Cities," "Italian Poets," and "A Sea Change," by W. D. Howells, with a new revised edition of his poems; "English

Home Life," by Robert Laird Collier; a new volume by Uncle Remus, "Songs and Ballads of the Old Plantations;" "The Knave of Hearts," by Robert Grant; "Lectures on House Drainage," by J. P. Putnam; and a new and enlarged "Concordance of the Holy Scriptures," by Rev. J. R. Walker.

FORDS, HOWARD & HULBERT announce: "Bryant and His Friends," by Gen. James Grant Wilson, illustrated with portraits and manuscript fac-similes; "Hyperæsthesia," a novel by Mary Cruger; "The Infant Philosopher: Stray Leaves from a Baby's Journal," by T. S. Verdi, M.D.; "Reason and Revelation, Hand in Hand," by Rev. T. M. McWhinney, D.D.; "Heavenly Recognition," by Rev. T. M. McWhinney, D.D.; "Evolution and Religion," by Henry Ward Beecher; "Aucassin and Nicolette, The Lovers of Provence," a new edition.

GEORGE ROUTLEDGE & SONS announce: "The History of Manon Lescaut and the Chevalier Des Grieux," by the Abbé Prevost, with 225 original illustrations and borders by Maurice Leloir, and 12 page etchings reproduced by the Goupil process; "A Sentimental Journey," by Laurence Sterne, with 220 illustrations by Maurice Leloir, and 12 page plates by the Goupil process; "Idyls of the Months," a book of colored designs, by Mary A. Lathbury; "Great Cities of the Modern World," by Hazel Shepard, illustrated, "Great Cities of the Ancient World" by Hazel Shepard, illustrated; "Heroes of American Discovery," by N. D'Anvers, with portraits of the early navigators, and scenes of their exploits; "Paul and Virginia," by St. Pierre, with over 300 illustrations; "A Museum of Wonders," explained in many pictures by F. Opper, printed in colors; "Picture Fable Book of Animals," "Picture Book of the Sagacity of Animals," "Little Patience Picture Book," "Boys' Playtime Book," "Girls' Playtime Book," and "The Surprise Picture Book."

WHITE, STOKES & ALLEN announce: "Recent American Etchings," ten plates, in various editions, from \$12.50 to \$125 per set; several new volumes in the "Flower-Song Series" of Susie Barstow Skelding, with colored illustrations and a new patented binding; "Easter Bells," an entirely new poem by Helen Hunt Jackson, reproduced in fac-simile of MS. and illustrated in colors by Miss Skelding; "Little Blossoms," "Rosebuds," "Tiny Men and Maidens," and "Merry Little People," color-books for children; Dickens's Complete Poems, now first collected in one volume; "Breakfast Dainties," by the author of "Fifty Soups," etc.; the "Favorite Edition" of Fielding's novels, in four volumes; the "Gem Series" of miniature books; a reprint of Palgrave's "Golden Treasury"; several additions to the "Handy Volume" edition of popular works; a new edition of Suckling's Poems, with notes and memoir; "Mission Flower," a novel, by George H. Picard; "An Outline History of Sculpture," by Clara Erskine Clement; "Yuletide," a collection of Christmas Poems; "Leaves from Maple Lawn," by William White; and "Sharp, Sharper, Sharpest," a humorous tale of Old Egypt.

THOS. Y. CROWELL & Co. announce a new edition of Tennyson's poems, complete, with twenty-four full-page illustrations by leading American artists; "Initials and Pseudonyms, a Dictionary of Literary Disguises," by Wm. Cushing and A. R. Frey; a work on the Labor Question (title not announced) by R. T. Ely; "Some Noted Princes, Authors, and Statesmen of Our Time," illustrated; and several new juveniles.

TOWNSEND MACCOUN announces an edition of Laberton's Historical Atlas, with text and thirty additional English maps.

PORTER & COATES announce: "Beauties of Tennyson," with twenty illustrations from original designs by F. B. Schell; "Rose Raymond's Wards," by Margaret Vandegriff, with illustrations; and "The Young Wild-Fowlers," by Harry Castlemon.

E. P. DUTTON & Co. announce an illustrated quarto edition of Tennyson's "Day-Dream," the designs by Fenn, Garrett, and others; an edition of Longfellow's "Village Blacksmith," illustrated; "Songs of the Master's Love," by Miss Havergal; and many new juveniles.

JANSEN, McCLURG & Co. announce: "The Standard Operas, their Plots, Music, and Composers," a handbook by George P. Upton; and "We Two Alone in Europe," sketches of two girls' travels abroad, by Mary L. Ninde, with twelve full-page illustrations from original designs.

THE CENTURY CO. announce "The Life and Times of William Lloyd Garrison," by his sons; "The Life and Times of Samuel Bowles," by George S. Merriam; "St. Nicholas Songs," with original music; and a new trade edition of "Sport with Rod and Gun," by Alfred M. Mayer.

HARPER & BROS. announce "Writings and Speeches of Samuel J. Tilden," edited by John Bigelow; "Principles of Political Economy," by Simon Newcomb; "The Boy's Book of Battle Lyrics," by Thomas Dunn English, illustrated; "The Boy Travellers in South America," by Thomas W. Knox; "History of Christian Doctrine," by H. C. Sheldon.

LEE & SHEPARD announce "Our Father in Heaven," the Lord's Prayer in a series of sonnets, by W. C. Richards, illustrated; "Young People's England," by George M. Towle; "English History for American Readers," adapted by F. H. Underwood; "A Captive of Love," adapted from the Japanese, by Edward Greey; and new juveniles by Trowbridge and other popular writers.

A. C. ARMSTRONG & SON announce: "Fair Tales from Brentano," told in English by Kate F. Kroeker, with illustrations; "The Autocrat of the Nursery," with forty illustrations from designs by Pym; "Stanley Grahame, a Tale of the Dark Continent," by Gordon Stables; Poe's "Raven," with historical and literary comments by J. H. Ingram, the English biographer of Poe; "Expository Sermons of the Old Testament;" and a new edition of Asbjörnson's popular fairy tales.

ROBERTS BROTHERS announce: "The Sermon on the Mount," the Bible text from Matthew v., vi., vii., with historical introduction by Rev. E. E. Hale, and illustrations from designs by Fenn, Church, Taylor, Schell, and others, engraved by Andrew; "Favorite Poems," by Jean Ingelow, with a hundred illustrations; "Franklin in France," by Rev. E. E. Hale; "Short History of Philadelphia," by Susan Coolidge, and by the same author "A Little Country Girl"; "The Alcott Calendar for 1886"; "The Joyous Story of Toto," by Laura E. Richards; "Nature's Teachings," by J. G. Wood, with many illustrations.

CHARLES SCRIBNER'S SONS announce: "The Wheel of Fire," a new novel by Arlo Bates; "The Last Meeting," a new novel by Brander Matthews; "Roses of Shadow," new novel by T. R. Sullivan; "Color Studies," novel by "Ivory Black"; "Two Years in the Jungle," the experiences of a naturalist

and hunter in India, by W. T. Hornaday; "Marvels of Animal Life," by C. F. Holder; a new edition of the 24 volumes of "The Illustrated Library of Wonders"; new and cheaper edition of Dr. J. G. Holland's Poems; "Bric-à-brac Stories," by Mrs. Burton N. Harrison, with illustrations by Walter Crane; "Winter Fun," by W. O. Stoddard.

DODD, MEAD & Co. announce: "English Etchers," fifteen plates, uniform with previous volumes of etchings; "Half a Score of Etchers," ten plates by French artists, with text; volume two of Woltman and Woermann's "History of Painting," completing the work; a new edition of Fergusson's "History of Architecture," with 1,015 illustrations; a translation of the Sanskrit poem of "Sakountala," with the sub-title "The Lost Ring"; "An Original Belle" and "Driven Back to Eden," by E. P. Roe; a new edition of Mrs. Browning's poems, 16mo; "Heroes of Chivalry," illustrated; "Colonial Days," stories and ballads, illustrated; Maberley's "Print Collector," edited by R. Hoe, Jr.; "Lamps, Pitchers, and Trumpets," lectures on the vocation of the preacher, by E. Paxton Hood.

TOPICS IN LEADING PERIODICALS.

SEPTEMBER, 1885.

Alto Velo, Island of. S. J. Barrows. *Atlantic*.
Americans, Reminiscences of Famous. J. R. French. *N. A. R.*
Archæological Notes. John P. Taylor. *Andover Review*.
Bacon, Francis. Meville B. Anderson. *Dial*.
Baltimore in 1861. John C. Robinson. *Mag. Am. Hist.*
Banking System, National. F. J. Scott and Others. *N. A. R.*
Barry, Antoine Louis. Theodore Child. *Harper's*.
Biology, Recent Progress in. E. R. Lankester. *Pop. Sci. Mo.*
Blockade, How It was Run. Capt. Wright. *Overland M.*
Cavalry Column Across Country. R. F. Zogbaum. *Har.*
Civil War, Beginning of the. Thos. Jordan. *Mag. Am. Hist.*
Colors, Physiology of. V. E. Mascart. *Pop. Sci. Mo.*
Congregational Churches and Their Seminaries. *And. Rev.*
Congresses, 35th and 36th. S. S. Cox. *Overland Mo.*
Connecticut in the Middle Ages. W. P. Garrison. *Century*.
Cooke's Cavalry at Gaines's Mill. General Cooke. *Century*.
Country Living and Town Living. *Century*.
Drama, Mediæval, Poetic Element in. D. Coit. *Atlantic*.
Ecclesiasticism, Decay of. R. H. Newton. *No. Am. Rev.*
Education, Experiment in. Mary Putnam-Jacobi. *P. S. M.*
Egypt, Modern. F. G. Bartlett. *Overland Monthly*.
Fauna of the Sea-Shore. H. N. Mosely. *Pop. Sci. Mo.*
Fiction, Recent. Wm. M. Payne. *Dial*.
Fiction, Tendencies of English. "Ouida." *No. Am. Rev.*
Ghost, The Primitive. James G. Frazer. *Pop. Sci. Mo.*
Gordon at Kartoum. *Atlantic*.
Gospel Fragment, The Alleged. Prof. Woodruff. *And. Rev.*
Grant's Burial Place, Historical Associations of. M. A. H. Grant's Memorial. Launt Thompson and Others. *N. A. R.*
Grant, Reminiscences of. Horace Porter. *Harper's*.
Grant, Tributes to. Hamilton Fish and Others. *M. A. H.*
Greek, Ancient and Modern. W. C. Lawton. *Atlantic*.
Helen Hunt Jackson. Sara A. Hubbard. *Dial*.
Helen Hunt Jackson. Flora H. Apponyi. *Overland Mo.*
Indian Corn. Edith M. Thomas. *Atlantic*.
Indian Schools in New Mexico. R. W. D. Bryan. *Century*.
Indian Question, The. E. V. Smalley. *Century*.
Insect Fertilization of Flowers. W. J. Behrens. *P. S. M.*
Inventions, Recent. Charles Barnard. *Century*.
Island Number Ten, Canal at. Schuyler Hamilton. *Century*.
Labrador. C. H. Farnham. *Harper's*.
Leopardi, Giacomo. W. D. Howells. *Atlantic*.
Literature and Art, Childhood in. H. E. Scudder. *Atlantic*.
Louis XIV., Closing Days of. J. W. Gerard. *Mag. Am. Hist.*
Madison, James. Henry Cabot Lodge. *Andover Review*.
Man and Other Vertebrates. E. D. Cope. *Pop. Sci. Mo.*
McMaster's History. W. F. Poole. *Dial*.
Medical Education. W. G. Thompson. *Pop. Sci. Mo.*
Middleton, Thomas. R. H. Stoddard. *Dial*.
Morality, Science of. S. M. Franklin. *Pop. Sci. Mo.*
Murray, House of. F. Espinasse. *Harper's*.
Musical Taste. R. J. Wilmot. *Overland Monthly*.
Nautical, Dr. Gustav. *Pop. Sci. Mo.*
National Aid to Education. C. N. Jenkins. *Century*.
Natural Law in Spiritual World. H. A. F. Cochrane. *Dial*.
Naval Tactics of the Future. Woods Pasha. *No. Am. Rev.*
New Guinea, Partition of. *Andover Review*.
New York in 1861, Military Affairs in. M. Read. *M. A. H.*
Ohio, Earliest Settlement in. Alfred Matthews. *Harper's*.
Orthodoxy, Progressive. *Andover Review*.
Poets, Twilight of the. E. C. Stedman. *Century*.
Political Education. J. B. Peterson. *Century*.
Portfolio, The New. O. W. Holmes. *Atlantic*.

Psychical Opportunity, The Great. E. S. Phelps. N. A. R. Public Charities, Private Aid to. D. McG. Means. And. R. Railway Managers and Employes. W. T. Barnard. P. S. M. Religion, Family. Washington Gladden. Century. Religious Problem of Country Town. S. W. Dike. And. R. Roman Martyr, A. R. T. Nevins. Andover Review. Sacramento Squatter Riot of 1850. Josiah Royce. Overland. Serial Story, The. Charlotte Porter. Century. Sewage, Disposal of in Cities. J. S. Billings. Harper's. Siberia and the Exiles. A. E. Brehm. Pop. Sci. Mo. Sociological Discussions, Recent. Overland Monthly. South, Impressions of the. Charles D. Warner. Harper's. South, The Silent. George W. Cable. Century. Spelling, How It Damages the Mind. F. E. Fernald. P. S. M. Sussex. Alice M. Fenn. Century. Sunlight and Earth's Atmosphere. S. P. Langley. P. S. M. Vicksburg, Siege of. U. S. Grant. Century. Vicksburg, Diary of Siege of. Century. Wallace and McCook at Shiloh. U. S. Grant. Century. Washington's First Public Service. T. J. Chapman. M. A. H. Women and Finance. Emily F. Wheeler. Century. Yukon, Exploring the. Frederick Schwatka. Century.

BOOKS OF THE MONTH.

[The following list includes all New Books, American and Foreign, received during the month of August, by MESSRS. JANSEN, MCCLURG & Co., Chicago.]

HISTORY AND BIOGRAPHY.

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